

THE CURTIS INSTITUTE OF MUSIC

Catalogue

1946 - 1951

**THE CURTIS INSTITUTE
OF MUSIC**

1946-1947

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CURTIS INSTITUTE OF MUSIC



CATALOGUE
1946-1947

RITTENHOUSE SQUARE
PHILADELPHIA 3 • PENNSYLVANIA

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THE CURTIS INSTITUTE OF MUSIC

PURPOSE

TO HAND DOWN THROUGH CONTEMPORARY MASTERS
THE GREAT TRADITIONS OF THE PAST

TO TEACH STUDENTS TO BUILD ON THIS HERITAGE
FOR THE FUTURE



EFREM ZIMBALIST, *Director*

THE CURTIS INSTITUTE OF MUSIC

EFREM ZIMBALIST, *Director*



THE CURTIS INSTITUTE OF MUSIC was founded in 1924 by Mary Louise Curtis Bok.

All nationalities, races, and creeds are welcomed. The School is approved by the United States Government as an institution of learning for the training of non-quota foreign students, in accordance with the Immigration Act of 1924.

The School is operated under a Charter of the Commonwealth of Pennsylvania, and is fully accredited for the conferring of Degrees.

Students are accepted, under conditions herein set forth, exclusively on the Scholarship basis.

CORPORATION OFFICERS AND DIRECTORS

THE CURTIS INSTITUTE OF MUSIC

Officers

Mary Curtis Zimbalist.....	<i>President</i>
Curtis Bok.....	<i>Vice-President</i>
Cary W. Bok.....	<i>Secretary</i>
Jay H. Mattis.....	<i>Assistant Secretary and Treasurer</i>

Directors

Mary Curtis Zimbalist	Edith Evans Braun
Cary W. Bok	George P. Orr
Curtis Bok	Jay H. Mattis
Efrem Zimbalist	

THE MARY LOUISE CURTIS BOK FOUNDATION

(Supporting The Curtis Institute of Music)

Officers

Mary Curtis Zimbalist.....	<i>President</i>
Curtis Bok.....	<i>Vice-President</i>
Cary W. Bok.....	<i>Secretary</i>
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Directors

Mary Curtis Zimbalist	Edith Evans Braun
Cary W. Bok	George P. Orr
Curtis Bok	Jay H. Mattis
Efrem Zimbalist	

THE SCHOOL'S ADMINISTRATIVE AND EXECUTIVE STAFF

Efrem Zimbalist.....	<i>Director</i>
Jay H. Mattis.....	<i>Business Manager</i>
Jane Fairfax Hill.....	<i>Registrar</i>
Helen Hoopes.....	<i>Secretary of Admissions</i>
Phyllis Rugg Druian.....	<i>Librarian</i>
Ethel Kingsley Nice.....	<i>Secretary to the Director</i>
Maud Louise Lytle.....	<i>Secretary to the Business Manager</i>

FACULTY

Headings in CAPITALS designate major courses; headings in *italics*, supplementary courses.

VOICE

Elisabeth Schumann Marion Szekely Freschl
Eufemia Giannini Gregory

Vocal Repertoire, Diction

Leo Rosenek
Elizabeth Westmoreland
Eufemia Giannini Gregory

Opera Department

John Wolmut Leo Rosenek
Stage Director *Musical Director*

PIANO

Rudolf Serkin Isabelle Vengerova
Mieczyslaw Horszowski

Piano

Vladimir Sokoloff Eleanor Sokoloff
Freda Pastor

ORGAN

Alexander McCurdy

HARP

Carlos Salzedo *Harp Ensemble*
Carlos Salzedo

FACULTY—*Continued*

VIOLIN

Efrem Zimbalist

Léa Luboshutz

Ivan Galamian

Veda Reynolds

VIOLA

William Primrose

VIOLONCELLO

Gregor Piatigorsky

Chamber Music

William Primrose

String Ensemble

Marcel Tabuteau

FLUTE

William Kincaid

OBOE

Marcel Tabuteau

CLARINET

Bernard Portnoy

BASSOON

Sol Schoenbach

HORN

Mason Jones

DOUBLE BASS

Carl Torello

Woodwind Ensemble

Marcel Tabuteau

ACCOMPANISTS

Vladimir Sokoloff

Elizabeth Westmoreland

COMPOSITION

Gian Carlo Menotti

Orchestration

Gian Carlo Menotti

Elements of Music

Edith Evans Braun

Counterpoint, Harmony

Constant Vauclain

Solfège

Anne-Marie Soffray

Dramatic Forms

Gian Carlo Menotti

Languages

Mary Q. Shumway, A. B., A. M., Ph. D.: *German*

Louise André Tabuteau, B. ès L., L. ès L.: *French*

Domenico Vittorini, A. M., D. in L.: *Italian*

ACADEMIC TUTOR

Mary Boyde Wesner, A. B.

MINIMUM COURSE REQUIREMENTS

(Entrance Requirements, pages 15-19)

All students are on probation during their entire period of enrolment, and may be dropped at any time for failure to progress according to the standards of the Faculty.

For the Diploma

The Diploma is given at the completion of three or more years of study in any major course. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages.

For the Degree Bachelor of Music

Prerequisite: Completion of 16 units of the required high school subjects as outlined by the Department of Public Instruction, Harrisburg, Pennsylvania.

The degree is given at the completion of not less than four years of study in any major course, with a total of 120 Semester Hours, of which 60 are to be in Applied Music including the major, 30 in Theory, and 30 in academic work. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages. Credit will be given for academic subjects of college grade taken, before acceptance or during the period of enrolment, at an accredited college or university.

For the Degree Master of Music

(Given only in Composition)

Prerequisite: Completion of 120 Semester Hours in the required courses admitting to the Bachelor of Music degree in Composition, according to the standards of The Curtis Institute of Music.

The degree is given at the completion of not less than two years of graduate study in Composition, and such additional work as may be prescribed, with a total of 30 Semester Hours.

MINIMUM COURSE REQUIREMENTS, *Continued*

The Thesis may consist of an extended original composition for full orchestra or for chorus and orchestra.

Supplementary Theoretical Courses
(Major courses in CAPITALS)

All courses in Theory may be anticipated by examination.

For the Diploma

VOICE.....	{	Solfège: 1 year
		Harmony: 1 year
		Elements of Music: 1 year
PIANO.....	{	Solfège: 1 year
ORGAN.....		
HARP.....		
VIOLIN.....		
VIOLA.....		
VIOLONCELLO.....		Harmony and Counterpoint: 2 years
		Elements of Music: 1 year
DOUBLE BASS.....	{	Solfège: 1 year
FLUTE.....		
OBOE.....		
CLARINET.....		
BASSOON.....		
HORN.....		Harmony: 1 year
COMPOSITION.....		See Note 2

For the Degree Bachelor of Music

VOICE.....	{	Solfège: 2 years
PIANO.....		
ORGAN.....		
HARP.....		
VIOLIN.....		
VIOLA.....		
VIOLONCELLO.....		
DOUBLE BASS.....		
FLUTE.....		
OBOE.....		
CLARINET.....		Harmony and Counterpoint: 2 years
BASSOON.....		Elements of Music: 2 years
HORN.....		
COMPOSITION.....		See Note 2

Supplementary Applied Subjects
(Major courses in CAPITALS)

The following are required both in courses admitting to the Diploma and courses admitting to the Bachelor of Music degree, and are taken, except as indicated, throughout the entire period.

Supplementary Piano may be anticipated by examination.

VOICE.....	{ Piano: 2 years Diction Vocal Repertoire Languages
PIANO.....	Chamber Music
ORGAN.....	Piano
HARP.....	{ Piano: 2 years Harp Ensemble
VIOLIN.....	{ Piano: 2 years Chamber Music String Ensemble
VIOLA.....	
VIOLONCELLO.....	
DOUBLE BASS.....	
FLUTE.....	{ Piano: 2 years Woodwind Ensemble
OBOE.....	
CLARINET.....	
BASSOON.....	
HORN.....	
COMPOSITION.....	Piano: 2 years

NOTE 1. The Elements of Music course includes Acoustics, Theory of Harmony, Theory of Rhythm, Form, the Greek System, the Modal System, the Constitution of Polyphonic Forms, the Rise of Opera and Oratorio, the Flemish Schools, the Italian Schools, the German Schools.

NOTE 2. The requirements in Composition are Elements of Music, Orchestration, and Dramatic Forms, and the courses are not considered supplementary but component parts of the major course.

MINIMUM COURSE REQUIREMENTS, *Continued*

NOTE 3. The course in Dramatic Forms includes a brief history of dramatic music (opera, oratorio); methods of musical dramatic expression (librettos, staging, recitatives, etc.); the analysis of representative operatic works; experiments in the setting of dramatic texts.

NOTE 4. Public performance, and performance in Curtis Hall, are credited toward graduation. Students majoring in Composition receive credit for public or Curtis Hall performance, whether by themselves or by others, of their compositions. Students are permitted to accept professional engagements, with the approval of the Director.

NOTE 5. Attendance is required at all recitals given in Curtis Hall.

GENERAL INFORMATION

Students are accepted on the Scholarship basis exclusively, and pay no tuition fees.

Living expenses are the responsibility of the student.

The School has no dormitories. Incoming students who request it are assisted in finding living accommodations.

Designated studios are used for practice. The auditorium, Curtis Hall, where Faculty, student, and guest recitals, School gatherings, and Commencement are held, is used also for rehearsals and organ practice. In general, lessons, classes, and rehearsals are scheduled for afternoons; mornings are devoted to practice. There is no charge for the reservation of practice studios.

The library of 30,000 volumes includes among its more important sets the Bach Gesellschaft publications, the collected works of Beethoven, Schubert, and Schumann as published by Breitkopf, and the complete works of Brahms, Chopin, Händel, Lassus, Mozart, Palestrina, Purcell, Schütz, and Vittoria; many volumes of the *Denkmäler deutscher Tonkunst*, including the *Tonkunst in Bayern*, a number of volumes of the *Denkmäler der Tonkunst in Oesterreich*, and the works of Monteverdi. There are a number of rare manuscripts and first editions. The famous Burrell collection of Wagner manuscripts, documents, letters, and other biographical material has recently been presented to the Institute by Mrs. Mary Curtis Zimbalist. The privilege of borrowing music and books is granted to all registered students. Students have the use of textbooks without charge.

Instruments include string instruments of the Italian, French and English Schools, Steinway pianos, Lyon and Healy harps, orchestral instruments. The organ in Curtis Hall is a five-manual with 98 ranks of pipes, built by Aeolian-Skinner.

ENTRANCE REQUIREMENTS

Application for Audition or Examination

Students are accepted only after an audition or the examination of original compositions submitted. The qualifications for audition or examination are given on the following pages.

The applicant is required to fill out an application form and to give in detail all requested information. The application form must be accompanied by an official birth certificate (photostat is acceptable), physician's certificate of health, and a recent small photograph of the applicant. An applicant enrolled as a student at another school of music or studying with a private teacher will be considered for an audition or examination only if the application form is accompanied by written permission from the school or teacher.

Requests for the return by mail of personal property that has been submitted with the application form should be accompanied by the necessary postage.

Auditions are scheduled at the convenience of the Faculty and requests for changes in appointments cannot be considered.

SCHOOL YEAR 1947-1948

Persons wishing consideration for auditions and examinations to be held in April-May 1947 should request, complete, and return the application form with required supporting documents *not later than January 15, 1947.*

All communications should be addressed to

The Secretary of Admissions
The Curtis Institute of Music
Rittenhouse Square
Philadelphia (3), Pennsylvania

ENTRANCE REQUIREMENTS

Qualifications for Audition or Examination

The qualifications for receiving an audition or examination are presented here in a general form, allowing the applicant latitude in the selection of works to be presented. While the choice of composition is important, the manner of performance carries far greater weight.

The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown rather than upon the degree of advancement already attained. Admission is limited to those whose inherent musical gift shows promise of development to a point of professional quality.

Applicants in any subject may be asked to show the degree of their attainments in sight-reading. A supplementary knowledge of the piano, or other medium, and of the theory of music, is desirable.

The auditors are not obliged to hear all that an applicant may have in readiness nor to comply with requests for criticism of applicants not accepted.

Accompanists are provided.

VOICE

Applicants shall submit from memory four selections showing the character, quality, and personality of voice and singer, of which one at least should be in English. They should be chosen from the standard operatic and oratorio recitatives and arias; German Lieder; Italian songs of the Seventeenth and Eighteenth

Centuries; French songs (either of the 'Bergerette' type or of the Nineteenth and Twentieth Centuries); English songs of any period which have artistic merit.

Clear diction and accurate pronunciation in one foreign language will be considered of higher value than a casual and inaccurate use of several.

Age of applicants: girl applicants should be between seventeen and twenty-two, men between nineteen and twenty-five.

PIANO

Applicants shall play from memory: 1) a prelude and fugue from The Well-Tempered Clavichord or a three-part invention of Bach; 2) a Beethoven sonata, complete; 3) two selections—one slow and one brilliant—from the works of Chopin.

Age of applicants: applicants should be under twenty-one.

ORGAN

Applicants shall play from memory: 1) a fugue or prelude and fugue or a principal movement from a sonata or symphony; 2) a trio; 3) a scherzo; 4) a slow movement.

Applicants shall also play the following at the piano: 1) a study; 2) a nocturne or other slow movement.

Age of applicants: applicants should be under twenty-one.

HARP

Applicants should possess a thorough knowledge of the fundamental principles of contemporary harp playing. A knowledge

of piano playing is desirable. Applicants shall submit from memory two transcriptions from the classics and two works from contemporary literature.

Age of applicants: applicants should be under twenty-one.

VIOLIN

Applicants under fourteen years of age shall play: 1) scales in three octaves and double stops; 2) Kreutzer or Rode études; 3) a concerto of Mozart, Spohr, or Mendelssohn.

Applicants over fourteen years of age shall play: 1) all scales in fluent tempo and double stops; 2) a Bach sonata for violin alone; 3) études by Dont or Paganini; 4) a concerto of Mozart, Spohr, Beethoven, Brahms, Paganini, Mendelssohn, Vieuxtemps, Wieniawski, or Goldmark.

Age of applicants: applicants should be under twenty-one.

VIOLA

Applicants shall play: 1) all major and minor scales and arpeggios; 2) the Kreutzer violin études; 3) the forty-one caprices of Campagnoli, Op. 22; 4) a concerto of Händel-Casadesus, Stamitz, or Mozart.

Age of applicants: applicants should be under twenty-one.

VIOLONCELLO

Applicants shall play: 1) all major and minor scales and arpeggios; 2) an étude or a caprice by Franchomme or Piatti or

Duport; 3) a fast and a slow movement from a Bach suite; 4) a concerto from the standard repertoire or a sonata by Beethoven or Brahms or a modern composer.

Age of applicants: applicants should be under twenty-three.

DOUBLE BASS

Applicants shall possess a good ear, sense of rhythm, and the ability to read at sight. They shall play: 1) all the scales, intervals, and arpeggios; 2) one movement of a concerto or a sonata.

Age of applicants: applicants should be under twenty-one.

FLUTE, OBOE, CLARINET, BASSOON, HORN

Applicants shall possess physical aptitude for the chosen instrument, a good ear, sense of rhythm, and the ability to read at sight.

Age of applicants: applicants should be under twenty-one.

COMPOSITION

Applicants shall submit several original compositions. Orchestral compositions may be submitted, but are not required.

Applicants should send their manuscripts by registered mail, presenting themselves in person only when so requested. The Institute cannot accept responsibility for the return of manuscripts unless the necessary postage is enclosed.

CALENDAR

1946-1947

September 23 (Monday) } Registration of new
September 24 (Tuesday) } students

September 25 (Wednesday) } Registration of old
September 26 (Thursday) } students

September 30 (Monday): First Term opens

November 28 (Thursday): Thanksgiving Holiday

*December 16 (Monday) through } Christmas Vacation
January 5 (Sunday)*

January 6 (Monday): School re-opens

April: Auditions and examinations begin for enrolment
of new students for the School Year 1947-1948

*April 4 (Friday) through } Easter Vacation
April 9 (Wednesday)*

May 9 (Friday): Last day of instruction

May 10 (Saturday): Commencement

Recitals as scheduled



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 Curtis Bok.....*Vice-President*
 Cary W. Bok.....*Secretary*
 Jay H. Mattis.....*Assistant Secretary and Treasurer*

Directors

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Cary W. Bok	Edith Evans Braun
Curtis Bok	George P. Orr
Efrem Zimbalist	Jay H. Mattis

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Efrem Zimbalist	

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 Jay H. Mattis.....*Business Manager*
 Jane Fairfax Hill.....*Registrar*
 Helen Hoopes.....*Secretary of Admissions*
 Elizabeth R. Hartman.....*Librarian*
 Ethel Kingsley Nice.....*Secretary to the Director*
 Maud Louise Lytle.....*Secretary to the Business Manager*

FACULTY

Headings in CAPITALS designate major courses; headings in *italics*, supplementary courses

VOICE

Marion Szekely Freschl

Eufemia Giannini Gregory

Vocal Repertoire

Leo Rosenek

Elizabeth Westmoreland

Martin Rich

Opera Department

John Wolmut, *Director*

PIANO

Rudolf Serkin

Isabelle Vengerova

Mieczyslaw Horszowski

Piano

Vladimir Sokoloff

Martha Halbwachs Masséna

Eleanor Sokoloff

Freda Pastor

ORGAN

Alexander McCurdy

HARP

Harp Ensemble

Carlos Salzedo

Carlos Salzedo

VIOLIN

Efrem Zimbalist

Ivan Galamian

Veda Reynolds

VIOLA

William Primrose

VIOLONCELLO

Gregor Piatigorsky

Chamber Music

William Primrose

String and Woodwind Ensembles

Marcel Tabuteau

ORCHESTRA

Alexander Hilsberg, *Conductor*

FLUTE

William Kincaid

OBOE

Marcel Tabuteau

CLARINET

Ralph MacLean

BASSOON

Sol Schoenbach

HORN

Mason Jones

DOUBLE BASS

Anton Torello

TRUMPET

Samuel Krauss

TROMBONE, TUBA

Charles Gusikoff

PERCUSSION

Leonard Schulman

ACCOMPANISTS

Vladimir Sokoloff

Martha Halbwachs Masséna

COMPOSITION

Gian Carlo Menotti

Orchestration

Gian Carlo Menotti

Elements of Music

Edith Evans Braun

Counterpoint, Harmony

Constant Vaclain

Solfège

Anne-Marie Soffray

Dramatic Forms

Gian Carlo Menotti

Eurhythmics

Nadia Chilkovsky

Languages and Diction

Jock Rantz: *English Diction*

Mary Q. Shumway, A. B., A. M., Ph. D.: *German*

Louise André Tabuteau, B. ès L., L. ès L.: *French*

Domenico Vittorini, A. M., D. in L.: *Italian*

Eufemia Giannini Gregory: *Italian Diction*

ACADEMIC TUTOR

Mary Boyde Wesner, A. B.

MINIMUM COURSE REQUIREMENTS

(Entrance Requirements, pages 15-19)

All students are on probation during their entire period of enrolment, and may be dropped at any time for failure to progress according to the standards of the Faculty.

For the Diploma

The Diploma is given at the completion of three or more years of study in any major course. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages.

For the Degree Bachelor of Music

Prerequisite: Completion of 16 units of the required high school subjects as outlined by the Department of Public Instruction, Harrisburg, Pennsylvania.

The degree is given at the completion of not less than four years of study in any major course, with a total of 120 Semester Hours, of which 60 are to be in Applied Music including the major, 30 in Theory, and 30 in academic work. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages. Credit will be given for academic subjects of college grade taken, before acceptance or during the period of enrolment, at an accredited college or university.

For the Degree Master of Music

(Given only in Composition)

Prerequisite: Completion of 120 Semester Hours in the required courses admitting to the Bachelor of Music degree in Composition, according to the standards of The Curtis Institute of Music.

The degree is given at the completion of not less than two years of graduate study in Composition, and such additional work as may be prescribed, with a total of 30 Semester Hours.

MINIMUM COURSE REQUIREMENTS, *Continued*

The Thesis may consist of an extended original composition for full orchestra or for chorus and orchestra.

Supplementary Theoretical Courses

(Major courses in CAPITALS)

All courses in Theory may be anticipated by examination.

For the Diploma

VOICE.....	{	Solfège: 1 year
		Harmony: 1 year
		Elements of Music: 1 year
PIANO.....	{	Solfège: 1 year
ORGAN.....		
HARP.....		
VIOLIN.....		
VIOLA.....		
VIOLONCELLO.....		Harmony and Counterpoint: 2 years
		Elements of Music: 1 year
DOUBLE BASS.....	{	Solfège: 1 year
FLUTE.....		
OBOE.....		
CLARINET.....		
BASSOON.....		
HORN.....		
TRUMPET.....		
TROMBONE.....		
TUBA.....		
PERCUSSION.....		
COMPOSITION.....		See Note 2

For the Degree Bachelor of Music

VOICE.....	{	Solfège: 2 years
PIANO.....		
ORGAN.....		
HARP.....		
VIOLIN.....		
VIOLA.....		
VIOLONCELLO.....		
DOUBLE BASS.....		
FLUTE.....		
OBOE.....		
CLARINET.....		
BASSOON.....		
HORN.....		
TRUMPET.....		
TROMBONE.....		
TUBA.....		
PERCUSSION.....		
COMPOSITION.....		See Note 2

MINIMUM COURSE REQUIREMENTS, *Continued*

Supplementary Applied Subjects
(Major courses in CAPITALS)

The following are required both in courses admitting to the Diploma and courses admitting to the Bachelor of Music degree, and are taken, except as indicated, throughout the entire period.

Supplementary Piano may be anticipated by examination.

VOICE.....	{ Piano: 2 years Diction Vocal Repertoire Languages Opera Class Eurhythmics
PIANO.....	Chamber Music
ORGAN.....	Piano
HARP.....	{ Piano: 2 years Harp Ensemble Orchestra
VIOLIN.....	{ Piano: 2 years Chamber Music String Ensemble Orchestra
VIOLA.....	
VIOLONCELLO.....	
DOUBLE BASS.....	
FLUTE.....	{ Piano: 2 years Woodwind Ensemble Orchestra
OBOE.....	
CLARINET.....	
BASSOON.....	
HORN.....	
TRUMPET.....	{ Piano: 2 years Orchestra
TROMBONE.....	
TUBA.....	
PERCUSSION.....	
COMPOSITION.....	Piano: 2 years

NOTE 1. The Elements of Music course includes Acoustics, Theory of Harmony, Theory of Rhythm, Form, the Greek System, the Modal System, the Constitution of Polyphonic Forms, the Rise of Opera and Oratorio, the Flemish Schools, the Italian Schools, the German Schools.

MINIMUM COURSE REQUIREMENTS, *Continued*

NOTE 2. The requirements in Composition are Elements of Music, Orchestration, and Dramatic Forms, and the courses are not considered supplementary but component parts of the major course.

NOTE 3. The course in Dramatic Forms includes a brief history of dramatic music (opera, oratorio); methods of musical dramatic expression (librettos, staging, recitatives, etc.); the analysis of representative operatic works; experiments in the setting of dramatic texts.

NOTE 4. Public performance, and performance in Curtis Hall, are credited toward graduation. Students majoring in Composition receive credit for public or Curtis Hall performance, whether by themselves or by others, of their compositions. Students are permitted to accept professional engagements, with the approval of the Director.

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SCHOOL YEAR 1948-1949

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All communications should be addressed to

The Secretary of Admissions
The Curtis Institute of Music
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Philadelphia (3), Pennsylvania

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The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown rather than upon the degree of advancement already attained. Admission is limited to those whose inherent musical gift shows promise of development to a point of professional quality.

Applicants in any subject may be asked to show the degree of their attainments in sight-reading. A supplementary knowledge of the piano, or other medium, and of the theory of music, is desirable.

The auditors are not obliged to hear all that an applicant may have in readiness nor to comply with requests for criticism of applicants not accepted.

Accompanists are provided.

VOICE

Applicants shall submit from memory four selections showing the character, quality, and personality of voice and singer, of which one at least should be in English. They should be chosen from the standard operatic and oratorio recitatives and arias; German Lieder; Italian songs of the Seventeenth and Eighteenth Centuries; French songs (either of the 'Bergerette' type or of the Nineteenth and Twentieth Centuries); English songs of any period which have artistic merit.

Clear diction and accurate pronunciation in one foreign language will be considered of higher value than a casual and inaccurate use of several.

Age of applicants: *girl* applicants should be between seventeen and twenty-two, *men* between nineteen and twenty-five.

PIANO

Applicants shall play from memory: 1) a prelude and fugue from The Well-Tempered Clavichord or a three-part invention of Bach; 2) a Beethoven sonata, complete; 3) two selections—one slow and one brilliant—from the works of Chopin.

Age of applicants: applicants should be under twenty-one.

ORGAN

Applicants shall play from memory: 1) a fugue or prelude and fugue or a principal movement from a sonata or symphony; 2) a trio; 3) a scherzo; 4) a slow movement.

Applicants shall also play the following at the piano: 1) a study; 2) a nocturne or other slow movement.

Age of applicants: applicants should be under twenty-one.

HARP

Applicants should possess a thorough knowledge of the fundamental principles of contemporary harp playing. A knowledge of piano playing is desirable. Applicants shall submit from memory two transcriptions from the classics and two works from contemporary literature.

Age of applicants: applicants should be under twenty-one.

VIOLIN

Applicants under fourteen years of age shall play: 1) scales in three octaves and double stops; 2) Kreutzer or Rode études; 3) a concerto of Mozart, Spohr, or Mendelssohn.

Applicants over fourteen years of age shall play: 1) all scales in fluent tempo and double stops; 2) a Bach sonata for violin alone; 3) études by Dont or Paganini; 4) a concerto of Mozart, Spohr, Beethoven, Brahms, Paganini, Mendelssohn, Vieuxtemps, Wieniawski, or Goldmark.

Age of applicants: applicants should be under twenty-one.

VIOLA

Applicants shall play: 1) all major and minor scales and arpeggios; 2) the Kreutzer violin études; 3) the forty-one caprices of Campagnoli, Op. 22; 4) a concerto of Händel-Casadesus, Stamitz, or Mozart.

Age of applicants: applicants should be under twenty-one.

VIOLONCELLO

Applicants shall play: 1) all major and minor scales and arpeggios; 2) an étude or a caprice by Franchomme or Piatti or Duport; 3) a fast and a slow movement from a Bach suite; 4) a concerto from the standard repertoire or a sonata by Beethoven or Brahms or a modern composer.

Age of applicants: applicants should be under twenty-three.

DOUBLE BASS

Applicants shall possess a good ear, sense of rhythm, and the ability to read at sight. They shall play: 1) all the scales, intervals, and arpeggios; 2) one movement of a concerto or a sonata.

Age of applicants: applicants should be under twenty-one.

FLUTE, OBOE, CLARINET, BASSOON, HORN

Applicants shall possess physical aptitude for the chosen instrument, a good ear, sense of rhythm, and the ability to read at sight.

Age of applicants: applicants should be under twenty-one.

TRUMPET, TROMBONE, TUBA

Applicants shall possess physical aptitude for the chosen instrument, a good ear, sense of rhythm, and the ability to read at sight.

Age of applicants: applicants should be under twenty-one.

PERCUSSION, TYMPANI

Applicants shall possess a good ear, sense of rhythm, the ability to read at sight, and show aptitude for the instruments.

Age of applicants: applicants should be under twenty-one.

COMPOSITION

Applicants shall submit several original compositions. Orchestral compositions may be submitted, but are not required.

Applicants should send their manuscripts by registered mail, presenting themselves in person only when so requested. The Institute cannot accept responsibility for the return of manuscripts unless the necessary postage is enclosed.

CALENDAR

1947-1948

September 22 (Monday) } Registration of new
September 23 (Tuesday) } students

September 24 (Wednesday) } Registration of old
September 25 (Thursday) } students

September 29 (Monday): First Term opens

November 27 (Thursday): Thanksgiving Holiday

December 20 (Saturday) through } Christmas Vacation
January 4 (Sunday)

January 5 (Monday): School re-opens

April: Auditions and examinations begin for enrolment
of new students for the School Year 1948-1949

March 26 (Friday) through } Easter Vacation
March 31 (Wednesday)

April 30 (Friday): Last day of instruction

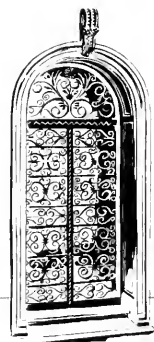
Commencement: Date to be announced

Recitals as scheduled

THE
CURTIS
INSTITUTE
OF
MUSIC

P H I L A D E L P H I A

1 9 4 8 • 1 9 4 9



THE
CURTIS INSTITUTE OF MUSIC



CATALOGUE
TWENTY-FIFTH ANNIVERSARY SEASON
1948-1949

RITTENHOUSE SQUARE
PHILADELPHIA 3 • PENNSYLVANIA

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THE CURTIS INSTITUTE OF MUSIC



MARY CURTIS ZIMBALIST
Founder and President

THE CURTIS INSTITUTE OF MUSIC

EFREM ZIMBALIST, *Director*

•

THE CURTIS INSTITUTE OF MUSIC was founded in 1924
by Mary Louise Curtis Bok

*To hand down through contemporary masters
the great traditions of the past*

*To teach students to build on this heritage
for the future*

The School is operated under a Charter granted by the Commonwealth of Pennsylvania and is included in the list of "Colleges and Universities in Pennsylvania approved by the State Council of Education for the Granting of Degrees".

The United States Government has duly approved The Curtis Institute of Music as an institution of learning for immigrant students, in accordance with the Immigration Act of 1924.

Students are accepted under the conditions herein set forth, on the scholarship basis exclusively, and pay no tuition fees.

THE CURTIS INSTITUTE OF MUSIC

OFFICERS

President

Mary Curtis Zimbalist

Vice-President

Curtis Bok

Secretary

Cary W. Bok

Treasurer and Assistant Secretary

Jay H. Mattis

BOARD OF DIRECTORS

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Curtis Bok

Cary W. Bok

Efrem Zimbalist

Helene Boericke Bok

Edith Evans Braun

George P. Orr

Jay H. Mattis

EXECUTIVE AND ADMINISTRATIVE STAFF

Efrem Zimbalist. *Director*

Jay H. Mattis. *Business Manager*

Jane Fairfax Hill. *Registrar*

Helen Hoopes. *Secretary of Admissions*

Elizabeth R. Hartman. *Librarian*

Ethel Kingsley Nice. *Secretary to the Director*

Maud Louise Lytle. *Secretary to the Business Manager*

FACULTY

Headings in CAPITALS designate major courses; headings in *italics*, supplementary courses.

VOICE

Marion Szekely Freschl

Eufemia Giannini Gregory

Vocal Repertoire

Leo Rosenek

Elizabeth Westmoreland

Martin Rich

Opera Department

John Wolmut, *Director*

PIANO

Rudolf Serkin

Isabelle Vengerova

Mieczyslaw Horszowski

Piano

Vladimir Sokoloff

Martha Halbwachs Masséna

Eleanor Sokoloff

Freda Pastor

ORGAN

Alexander McCurdy

HARP

Carlos Salzedo

Harp Ensemble

Carlos Salzedo

FACULTY—*Continued*

VIOLIN

Efrem Zimbalist

Ivan Galamian

Veda Reynolds

VIOLA

William Primrose

VIOLONCELLO

Gregor Piatigorsky

Chamber Music

William Primrose

String Ensemble

Marcel Tabuteau

Woodwind Ensemble

Marcel Tabuteau

Brass Ensemble

Charles Gusikoff

ORCHESTRA

Alexander Hilsberg, *Conductor*

FLUTE

William Kincaid

OBOE

Marcel Tabuteau

CLARINET

Ralph McLane

BASSOON

Sol Schoenbach

HORN

Mason Jones

DOUBLE BASS

Anton Torello

TRUMPET

Samuel Krauss

TROMBONE, TUBA

Charles Gusikoff

PERCUSSION

Leonard Schulman

ACCOMPANISTS

Vladimir Sokoloff

Martha Halbwachs Masséna

FACULTY—*Continued*

COMPOSITION

Gian-Carlo Menotti

Orchestration

Gian-Carlo Menotti

Elements of Music

Edith Evans Braun

Counterpoint, Harmony

Constant Vauchlain

Solfège

Anne-Marie Soffray

Dramatic Forms

Gian-Carlo Menotti

Eurhythmics

Nadia Chilkovsky

Languages and Diction

Jock Rantz: *English Diction*

Mary Q. Shumway, A. B., A. M., Ph. D.: *German*

Louis André Tabuteau, B. ès L., L. ès L.: *French*

Domenico Vittorini, A. M., D. in L.: *Italian*

Eufemia Giannini Gregory: *Italian Diction*

ACADEMIC TUTOR

Mary Boyde Wesner, A. B.

MINIMUM COURSE REQUIREMENTS

(Entrance Requirements, pages 15-19)

All students are on probation during their entire period of enrolment, and may be dropped at any time for failure to progress according to the standards of the Faculty.

For the Diploma

The Diploma is given at the completion of three or more years of study in any major course. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages.

For the Degree Bachelor of Music

Prerequisite: Completion of 16 units of the required high school subjects as outlined by the Department of Public Instruction, Harrisburg, Pennsylvania.

The degree is given at the completion of not less than four years of study in any major course, with a total of 120 Semester Hours, of which 60 are to be in Applied Music including the major, 30 in Theory, and 30 in academic work. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages. Credit will be given for academic subjects of college grade taken, before acceptance or during the period of enrolment, at an accredited college or university.

For the Degree Master of Music

(Given only in Composition)

Prerequisite: Completion of 120 Semester Hours in the required courses admitting to the Bachelor of Music degree in Composition, according to the standards of The Curtis Institute of Music.

The degree is given at the completion of not less than two years of graduate study in Composition, and such additional work as may be prescribed, with a total of 30 Semester Hours.

MINIMUM COURSE REQUIREMENTS, *Continued*

The Thesis may consist of an extended original composition for full orchestra or for chorus and orchestra.

Supplementary Theoretical Courses (Major courses in CAPITALS)

All courses in Theory may be anticipated by examination.

For the Diploma

VOICE	{	Solfège: 1 year
		Harmony: 1 year
		Elements of Music: 1 year
PIANO	{	Solfège: 1 year
ORGAN		
HARP		
VIOLIN		
VIOLA		
VIOLONCELLO		Harmony and Counterpoint: 2 years
		Elements of Music: 1 year
DOUBLE BASS	{	Solfège: 1 year
FLUTE		
OBOE		
CLARINET		
BASSOON		
HORN		
TRUMPET		
TROMBONE		
TUBA		
PERCUSSION		Harmony: 1 year
COMPOSITION		See Note 2

For the Degree Bachelor of Music

VOICE	{	Solfège: 2 years
PIANO		
ORGAN		
HARP		
VIOLIN		
VIOLA		
VIOLONCELLO		
DOUBLE BASS		
FLUTE		
OBOE		
CLARINET		
BASSOON		
HORN		
TRUMPET		
TROMBONE		
TUBA		
PERCUSSION		Harmony and Counterpoint: 2 years
		Elements of Music: 2 years
COMPOSITION		See Note 2

MINIMUM COURSE REQUIREMENTS, *Continued*

Supplementary Applied Subjects
(Major courses in CAPITALS)

The following are required both in courses admitting to the Diploma and courses admitting to the Bachelor of Music degree, and are taken, except as indicated, throughout the entire period.

Supplementary Piano may be anticipated by examination.

VOICE.....	{ Piano: 2 years Diction Vocal Repertoire Languages Opera Class Eurhythmics
PIANO.....	Chamber Music
ORGAN.....	Piano
HARP.....	{ Piano: 2 years Harp Ensemble Orchestra
VIOLIN.....	{ Piano: 2 years Chamber Music String Ensemble Orchestra
VIOLA.....	
VIOLONCELLO.....	
DOUBLE BASS.....	
FLUTE.....	{ Piano: 2 years Woodwind Ensemble Orchestra
OBOE.....	
CLARINET.....	
BASSOON.....	
HORN.....	
TRUMPET.....	{ Piano: 2 years Brass Ensemble Orchestra
TROMBONE.....	
TUBA.....	
PERCUSSION.....	
COMPOSITION.....	Piano: 2 years

NOTE 1. The Elements of Music course includes Acoustics, Theory of Harmony, Theory of Rhythm, Form, the Greek System, the Modal System, the Constitution of Polyphonic Forms, the Rise of Opera and Oratorio, the Flemish Schools, the Italian Schools, the German Schools.

MINIMUM COURSE REQUIREMENTS, *Continued*

NOTE 2. The requirements in Composition are Elements of Music, Orchestration, and Dramatic Forms, and the courses are not considered supplementary but component parts of the major course.

NOTE 3. The course in Dramatic Forms includes a brief history of dramatic music (opera, oratorio); methods of musical dramatic expression (librettos, staging, recitatives, etc.); the analysis of representative operatic works; experiments in the setting of dramatic texts.

NOTE 4. Public performance, and performance in Curtis Hall, are credited toward graduation. Students majoring in Composition receive credit for public or Curtis Hall performance, whether by themselves or by others, of their compositions. Students are permitted to accept professional engagements, with the approval of the Director.

NOTE 5. Attendance is required at all recitals given in Curtis Hall.

GENERAL INFORMATION

Students are accepted on the Scholarship basis exclusively, and pay no tuition fees.

Living expenses are the responsibility of the student.

The School has no dormitories. Incoming students who request it are assisted in finding living accommodations.

The auditorium, Curtis Hall, where Faculty, student, and guest recitals, School gatherings, and Commencement are held, is used also for rehearsals and organ practice. In general, lessons, classes, and rehearsals are scheduled for afternoons; mornings are devoted to practice. Designated practice studios are provided at the Institute.

The library of 30,000 volumes includes among its more important sets the Bach Gesellschaft publications, the collected works of Beethoven, Schubert, and Schumann as published by Breitkopf, and the complete works of Brahms, Chopin, Handel, Lassus, Mozart, Palestrina, Purcell, Schütz, and Vittoria; many volumes of the *Denkmäler deutscher Tonkunst*, including the *Tonkunst in Bayern*, a number of volumes of the *Denkmäler der Tonkunst in Oesterreich*, and the works of Monteverdi. There are a number of rare manuscripts, first editions, and the famous Burrell collection of Wagneriana. The privilege of borrowing music and books is granted to all registered students. Students have the use of textbooks without charge.

Instruments include string instruments of the Italian, French and English Schools, Steinway pianos, Lyon and Healy harps, orchestral instruments. The organ in Curtis Hall is a five-manual with 98 ranks of pipes, built by Aeolian-Skinner.

ENTRANCE REQUIREMENTS

Application for Audition or Examination

Students are accepted only after an audition or the examination of original compositions submitted. The qualifications for audition or examination are given on the following pages.

The applicant is required to fill out an application form and to give in detail all requested information. The application form must be accompanied by an official birth certificate (photostat is acceptable), physician's certificate of health, and a recent small photograph of the applicant. An applicant enrolled as a student at another school of music or studying with a private teacher will be considered for an audition or examination only if the application form is accompanied by written permission from the school or teacher.

Requests for the return by mail of personal property that has been submitted with the application form should be accompanied by the necessary postage.

Auditions are scheduled at the convenience of the Faculty and requests for changes in appointments cannot be considered.

SCHOOL YEAR 1949-1950

Persons wishing consideration for auditions and examinations to be held in April-May 1949 should request application forms (stating major subject), and complete and return them with supporting documents *not later than February 1, 1949*.

All communications should be addressed to

The Secretary of Admissions
The Curtis Institute of Music
Rittenhouse Square
Philadelphia (3), Pennsylvania

ENTRANCE REQUIREMENTS

Qualifications for Audition or Examination

The qualifications for receiving an audition or examination are presented here in a general form, allowing the applicant latitude in the selection of works to be presented. While the choice of composition is important, the manner of performance carries far greater weight.

The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown rather than upon the degree of advancement already attained. Admission is limited to those whose inherent musical gift shows promise of development to a point of professional quality.

Applicants in any subject may be asked to show the degree of their attainments in sight-reading. A supplementary knowledge of the piano, or other medium, and of the theory of music, is desirable.

The auditors are not obliged to hear all that an applicant may have in readiness nor to comply with requests for criticism of applicants not accepted.

Accompanists are provided.

VOICE

Applicants shall submit from memory four selections showing the character, quality, and personality of voice and singer, of which one at least should be in English. They should be chosen from the standard operatic and oratorio recitatives and arias; German Lieder; Italian songs of the Seventeenth and Eighteenth Centuries; French songs (either of the 'Bergerette' type or of the Nineteenth and Twentieth Centuries); English songs of any period which have artistic merit.

ENTRANCE REQUIREMENTS:

Qualifications for Audition or Examination, Continued

Clear diction and accurate pronunciation in one foreign language will be considered of higher value than a casual and inaccurate use of several.

Age of applicants: *girl* applicants should be between seventeen and twenty-two, *men* between nineteen and twenty-five.

PIANO

Applicants shall play from memory: 1) a prelude and fugue from The Well-Tempered Clavichord or a three-part invention of Bach; 2) a Beethoven sonata, complete; 3) two selections—one slow and one brilliant—from the works of Chopin.

Age of applicants: applicants should be under twenty-one.

ORGAN

Applicants shall play from memory: 1) a fugue or prelude and fugue or a principal movement from a sonata or symphony; 2) a trio; 3) a scherzo; 4) a slow movement.

Applicants shall also play the following at the piano: 1) a study; 2) a nocturne or other slow movement.

Age of applicants: applicants should be under twenty-one.

HARP

Applicants should possess a thorough knowledge of the fundamental principles of contemporary harp playing. A knowledge of piano playing is desirable. Applicants shall submit from memory two transcriptions from the classics and two works from contemporary literature.

Age of applicants: applicants should be under twenty-one.

ENTRANCE REQUIREMENTS:

Qualifications for Audition or Examination, Continued

VIOLIN

Applicants under fourteen years of age shall play: 1) scales in three octaves and double stops; 2) Kreutzer or Rode études; 3) a concerto of Mozart, Spohr, or Mendelssohn.

Applicants over fourteen years of age shall play: 1) all scales in fluent tempo and double stops; 2) a Bach sonata for violin alone; 3) études by Dont or Paganini; 4) a concerto of Mozart, Spohr, Beethoven, Brahms, Paganini, Mendelssohn, Vieuxtemps, Wieniawski, or Goldmark.

Age of applicants: applicants should be under twenty-one.

VIOLA

Applicants shall play: 1) all major and minor scales and arpeggios; 2) the Kreutzer violin études; 3) the forty-one caprices of Campagnoli, Op. 22; 4) a concerto of Handel-Casadesus, Stamitz, or Mozart.

Age of applicants: applicants should be under twenty-one.

VIOLONCELLO

Applicants shall play: 1) all major and minor scales and arpeggios; 2) an étude or a caprice by Franchomme or Piatti or Duport; 3) a fast and a slow movement from a Bach suite; 4) a concerto from the standard repertoire or a sonata by Beethoven or Brahms or a modern composer.

Age of applicants: applicants should be under twenty-three.

ENTRANCE REQUIREMENTS:

Qualifications for Audition or Examination, Continued

DOUBLE BASS

Applicants shall possess a good ear, sense of rhythm, and the ability to read at sight. They shall play: 1) all the scales, intervals, and arpeggios; 2) one movement of a concerto or a sonata.

Age of applicants: applicants should be under twenty-one.

FLUTE, OBOE, CLARINET, BASSOON, HORN

Applicants shall possess physical aptitude for the chosen instrument, a good ear, sense of rhythm, and the ability to read at sight.

Age of applicants: applicants should be under twenty-one.

TRUMPET, TROMBONE, TUBA

Applicants shall possess physical aptitude for the chosen instrument, a good ear, sense of rhythm, and the ability to read at sight.

Age of applicants: applicants should be under twenty-one.

PERCUSSION, TYMPANI

Applicants shall possess a good ear, sense of rhythm, the ability to read at sight, and show aptitude for the instruments.

Age of applicants: applicants should be under twenty-one.

COMPOSITION

Applicants shall submit several original compositions. Orchestral compositions may be submitted, but are not required.

Applicants should send their manuscripts by registered mail, presenting themselves in person only when so requested. The Institute cannot accept responsibility for the return of manuscripts unless the necessary postage is enclosed.

CALENDAR

1948-1949

SEPTEMBER 20 (Monday) }Registration of new students
SEPTEMBER 21 (Tuesday) }

SEPTEMBER 22 (Wednesday) }Registration of old students
SEPTEMBER 23 (Thursday) }

SEPTEMBER 27 (Monday):.....First Term opens

NOVEMBER 25 (Thursday):.....Thanksgiving Holiday

DECEMBER 25 (Saturday):.....Christmas Holiday

JANUARY 1 (Saturday):.....New Year's Holiday

In 1949 The Curtis Institute of Music will be twenty-five years of age. An appropriate celebration of this event will take place January 5th and 6th in the Academy of Music, Philadelphia. The entire School will participate. The usual "Christmas Vacation" will be postponed to

JANUARY 10 (Monday) through }Mid-term Vacation
JANUARY 30 (Sunday) }

JANUARY 31 (Monday):.....School re-opens

APRIL: Auditions and examinations begin for enrolment of new students
for the School Year 1949-1950

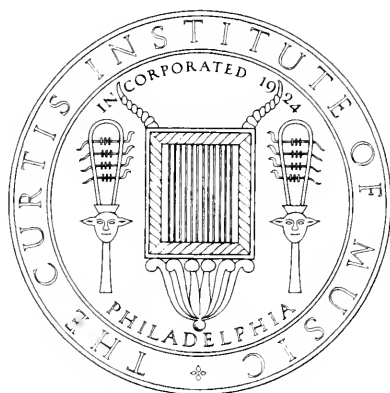
APRIL 15 (Friday) through }Easter Vacation
APRIL 20 (Wednesday) }

MAY 6 (Friday):.....Last day of instruction

MAY 7 (Saturday):.....Commencement

Recitals as scheduled

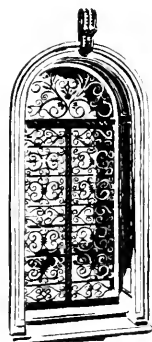




THE
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THE
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CATALOGUE

1949-1950

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MARY CURTIS ZIMBALIST
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Eufemia Giannini Gregory

Vocal Repertoire

Leo Rosenek

Martin Rich

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Elizabeth Westmoreland, *Music Director*

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Rudolf Serkin

Isabelle Vengerova

Mieczyslaw Horszowski

Piano

Vladimir Sokoloff

Martha Halbwachs Masséna

Eleanor Sokoloff

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Karen Tuttle

VIOLONCELLO

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CLARINET

Ralph McLane

BASSOON

Sol Schoenbach

HORN

Mason Jones

DOUBLE BASS

Roger Scott

TRUMPET

Samuel Krauss

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PERCUSSION

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FACULTY—*Continued*

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Orchestration

Gian-Carlo Menotti

Elements of Music

Edith Evans Braun

*Counterpoint, Harmony
Form and Analysis*

Constant Vauchlain

George Rochberg

Solfège

Anne-Marie Soffray

Dramatic Forms

Gian-Carlo Menotti

Eurhythmics

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For the Degree Master of Music

(Given only in Composition)

Prerequisite: Completion of 120 Semester Hours in the required courses admitting to the Bachelor of Music degree in Composition, according to the standards of The Curtis Institute of Music.

The degree is given at the completion of not less than two years of graduate study in Composition, and such additional work as may be prescribed, with a total of 30 Semester Hours.

MINIMUM COURSE REQUIREMENTS, *Continued*

The Thesis may consist of an extended original composition for full orchestra or for chorus and orchestra.

Supplementary Theoretical Courses
(Major courses in CAPITALS)

All courses in Theory may be anticipated by examination.

For the Diploma

VOICE.....	{	Solfège*
PIANO.....		Harmony: 1 year
ORGAN.....		Elements of Music: 1 year
HARP.....	{	Solfège*
VIOLIN.....		Harmony and Counterpoint:
VIOLA.....		2 years
VIOLONCELLO.....		Elements of Music: 1 year
DOUBLE BASS.....		
FLUTE.....	{	
OBOE.....		
CLARINET.....		
BASSOON.....		
HORN.....		Solfège*
TRUMPET.....		Harmony: 1 year
TROMBONE.....		
TUBA.....		
PERCUSSION.....		
COMPOSITION.....		See Note 2

For the Degree Bachelor of Music

VOICE.....	{	
PIANO.....		
ORGAN.....		
HARP.....		
VIOLIN.....		
VIOLA.....		
VIOLONCELLO.....		
DOUBLE BASS.....		Solfège*
FLUTE.....		Harmony and Counterpoint:
OBOE.....		2 years
CLARINET.....		Form and Analysis: 1 year
BASSOON.....		Elements of Music: 2 years
HORN.....		
TRUMPET.....		
TROMBONE.....		
TUBA.....		
PERCUSSION.....		
COMPOSITION.....		See Note 2

*The number of years varies according to requirements.

MINIMUM COURSE REQUIREMENTS, *Continued*

Supplementary Applied Subjects (Major courses in CAPITALS)

The following are required both in courses admitting to the Diploma and courses admitting to the Bachelor of Music degree, and are taken, except as indicated, throughout the entire period.

Supplementary Piano may be anticipated by examination.

VOICE	{	Piano: 2 years Diction Vocal Repertoire Languages Opera Class Eurhythmics
PIANO		Chamber Music
ORGAN		Piano
HARP	{	Piano: 2 years Harp Ensemble Orchestra
VIOLIN	{	Piano: 2 years Chamber Music String Ensemble Orchestra
VIOLA		
VIOLONCELLO		
DOUBLE BASS		
FLUTE	{	Piano: 2 years Woodwind Ensemble Orchestra
OBOE		
CLARINET		
BASSOON		
HORN		
TRUMPET	{	Piano: 2 years Brass Ensemble Orchestra
TROMBONE		
TUBA		
PERCUSSION		
COMPOSITION		Piano: 2 years

NOTE 1. The Elements of Music course includes Acoustics, Theory of Harmony, Theory of Rhythm, Form, the Greek System, the Modal System, the Constitution of Polyphonic Forms, the Rise of Opera and Oratorio, the Flemish Schools, the Italian Schools, the German Schools.

MINIMUM COURSE REQUIREMENTS, *Continued*

NOTE 2. The requirements in Composition are Elements of Music, Orchestration, and Dramatic Forms, and the courses are not considered supplementary but component parts of the major course.

NOTE 3. The course in Dramatic Forms includes a brief history of dramatic music (opera, oratorio); methods of musical dramatic expression (librettos, staging, recitatives, etc.); the analysis of representative operatic works; experiments in the setting of dramatic texts.

NOTE 4. Public performance, and performance in Curtis Hall, are credited toward graduation. Students majoring in Composition receive credit for public or Curtis Hall performance, whether by themselves or by others, of their compositions. Students are permitted to accept professional engagements, with the approval of the Director.

NOTE 5. Attendance is required at all recitals given in Curtis Hall.

GENERAL INFORMATION

Students are accepted on the Scholarship basis exclusively, and pay no tuition fees.

Living expenses are the responsibility of the student.

The School has no dormitories. Incoming students who request it are assisted in finding living accommodations.

The auditorium, Curtis Hall, where Faculty, student, and guest recitals, School gatherings, and Commencement are held, is used also for rehearsals and organ practice. In general, lessons, classes, and rehearsals are scheduled for afternoons; mornings are devoted to practice. Designated practice studios are provided at the Institute.

The library of 30,000 volumes includes among its more important sets the Bach Gesellschaft publications, the collected works of Beethoven, Schubert, and Schumann as published by Breitkopf, and the complete works of Brahms, Chopin, Handel, Lassus, Mozart, Palestrina, Purcell, Schütz, and Vittoria; many volumes of the *Denkmäler deutscher Tonkunst*, including the *Tonkunst in Bayern*, a number of volumes of the *Denkmäler der Tonkunst in Oesterreich*, and the works of Monteverdi. There are a number of rare manuscripts, first editions, and the famous Burrell collection of Wagneriana. The privilege of borrowing music and books is granted to all registered students. Students have the use of textbooks without charge.

Instruments include string instruments of the Italian, French and English Schools, Steinway pianos, Lyon and Healy harps, orchestral instruments. The organ in Curtis Hall is a five-manual with 98 ranks of pipes, built by Aeolian-Skinner.

ENTRANCE REQUIREMENTS

Application for Audition or Examination

Students are accepted only after an audition or the examination of original compositions submitted. The qualifications for audition or examination are given on the following pages.

The applicant is required to fill out an application form and to give in detail all requested information. The application form must be accompanied by an official birth certificate (photostat is acceptable), physician's certificate of health, and a recent small photograph of the applicant. An applicant enrolled as a student at another school of music or studying with a private teacher will be considered for an audition or examination only if the application form is accompanied by written permission from the school or teacher.

Requests for the return by mail of personal property that has been submitted with the application form should be accompanied by the necessary postage.

Auditions are scheduled at the convenience of the Faculty and requests for changes in appointments cannot be considered.

SCHOOL YEAR 1950-1951

Persons wishing consideration for auditions and examinations to be held in April-May 1950 should request application forms (stating major subject), and complete and return them with supporting documents *not later than February 1, 1950*.

All communications should be addressed to

The Secretary of Admissions
The Curtis Institute of Music
Rittenhouse Square
Philadelphia (3), Pennsylvania

ENTRANCE REQUIREMENTS

Qualifications for Audition or Examination

The qualifications for receiving an audition or examination are presented here in a general form, allowing the applicant latitude in the selection of works to be presented. While the choice of composition is important, the manner of performance carries far greater weight.

The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown rather than upon the degree of advancement already attained. Admission is limited to those whose inherent musical gift shows promise of development to a point of professional quality.

Applicants in any subject may be asked to show the degree of their attainments in sight-reading. A supplementary knowledge of the piano, or other medium, and of the theory of music, is desirable.

The auditors are not obliged to hear all that an applicant may have in readiness nor to comply with requests for criticism of applicants not accepted.

Accompanists are provided.

VOICE

Applicants shall submit from memory four selections showing the character, quality, and personality of voice and singer, of which one at least should be in English. They should be chosen from the standard operatic and oratorio recitatives and arias; German Lieder; Italian songs of the Seventeenth and Eighteenth Centuries; French songs (either of the 'Bergerette' type or of the Nineteenth and Twentieth Centuries); English songs of any period which have artistic merit.

ENTRANCE REQUIREMENTS:

Qualifications for Audition or Examination, Continued

Clear diction and accurate pronunciation in one foreign language will be considered of higher value than a casual and inaccurate use of several.

Age of applicants: *girl* applicants should be between seventeen and twenty-two, *men* between nineteen and twenty-five.

PIANO

Applicants shall play from memory: 1) a prelude and fugue from The Well-Tempered Clavichord or a three-part invention of Bach; 2) a Beethoven sonata, complete; 3) two selections—one slow and one brilliant—from the works of Chopin.

Age of applicants: applicants should be under twenty-one.

ORGAN

Applicants shall play from memory: 1) a fugue or prelude and fugue or a principal movement from a sonata or symphony; 2) a trio; 3) a scherzo; 4) a slow movement.

Applicants shall also play the following at the piano: 1) a study; 2) a nocturne or other slow movement.

Age of applicants: applicants should be under twenty-one.

HARP

Applicants should possess a thorough knowledge of the fundamental principles of contemporary harp playing. A knowledge of piano playing is desirable. Applicants shall submit from memory two transcriptions from the classics and two works from contemporary literature.

Age of applicants: applicants should be under twenty-one.

ENTRANCE REQUIREMENTS:

Qualifications for Audition or Examination, Continued

VIOLIN

Applicants under fourteen years of age shall play: 1) scales in three octaves and double stops; 2) Kreutzer or Rode études; 3) a concerto of Mozart, Spohr, or Mendelssohn.

Applicants over fourteen years of age shall play: 1) all scales in fluent tempo and double stops; 2) a Bach sonata for violin alone; 3) études by Dont or Paganini; 4) a concerto of Mozart, Spohr, Beethoven, Brahms, Paganini, Mendelssohn, Vieuxtemps, Wieniawski, or Goldmark.

Age of applicants: applicants should be under twenty-one.

VIOLA

Applicants shall play: 1) all major and minor scales and arpeggios; 2) the Kreutzer violin études; 3) the forty-one caprices of Campagnoli, Op. 22; 4) a concerto of Handel-Casadesus, Stamitz, or Mozart.

Age of applicants: applicants should be under twenty-one.

VIOLONCELLO

Applicants shall play: 1) all major and minor scales and arpeggios; 2) an étude or a caprice by Franchomme or Piatti or Duport; 3) a fast and a slow movement from a Bach suite; 4) a concerto from the standard repertoire or a sonata by Beethoven or Brahms or a modern composer.

Age of applicants: applicants should be under twenty-three.

ENTRANCE REQUIREMENTS:

Qualifications for Audition or Examination, Continued

DOUBLE BASS

Applicants shall possess a good ear, sense of rhythm, and the ability to read at sight. They shall play: 1) all the scales, intervals, and arpeggios; 2) one movement of a concerto or a sonata.

Age of applicants: applicants should be under twenty-one.

FLUTE, OBOE, CLARINET, BASSOON, HORN

Applicants shall possess physical aptitude for the chosen instrument, a good ear, sense of rhythm, and the ability to read at sight.

Age of applicants: applicants should be under twenty-one.

TRUMPET, TROMBONE, TUBA

Applicants shall possess physical aptitude for the chosen instrument, a good ear, sense of rhythm, and the ability to read at sight.

Age of applicants: applicants should be under twenty-one.

PERCUSSION, TYMPANI

Applicants shall possess a good ear, sense of rhythm, the ability to read at sight, and show aptitude for the instruments.

Age of applicants: applicants should be under twenty-one.

COMPOSITION

Applicants shall submit several original compositions. Orchestral compositions may be submitted, but are not required.

Applicants should send their manuscripts by registered mail, presenting themselves in person only when so requested. The Institute cannot accept responsibility for the return of manuscripts unless the necessary postage is enclosed.

CALENDAR

1949-1950

SEPTEMBER 19 (Monday) }Registration of new students
SEPTEMBER 20 (Tuesday) }

SEPTEMBER 21 (Wednesday) }Registration of old students
SEPTEMBER 22 (Thursday) }

SEPTEMBER 26 (Monday):.....First Term opens

NOVEMBER 24 (Thursday):.....Thanksgiving Holiday

DECEMBER 17 (Saturday) *through* } Christmas Vacation
JANUARY 8 (Sunday) }

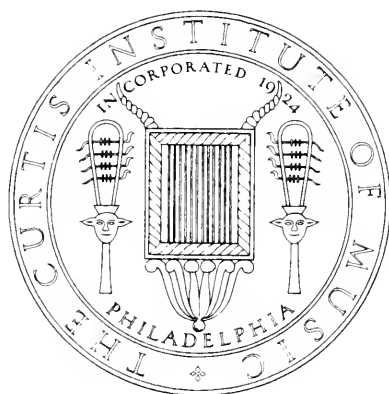
JANUARY 9 (Monday):..... School re-opens

APRIL: Auditions and examinations begin for enrolment of new students
for the School Year 1950-1951

APRIL 7 (Friday) *through* }Easter Vacation
APRIL 12 (Wednesday) }

MAY 5 (Friday):.....Last day of instruction

MAY 6 (Saturday):.....Commencement
Recitals as scheduled



THE
CURTIS
INSTITUTE
OF
MUSIC

P H I L A D E L P H I A

1 9 5 0 • 1 9 5 1



THE
CURTIS INSTITUTE OF MUSIC



CATALOGUE

1950-1951

RITTENHOUSE SQUARE
PHILADELPHIA 3 • PENNSYLVANIA

COPYRIGHT 1950, BY
THE CURTIS INSTITUTE OF MUSIC



EFREM ZIMBALIST, *Director*

THE CURTIS INSTITUTE OF MUSIC

EFREM ZIMBALIST, *Director*

THE CURTIS INSTITUTE OF MUSIC was founded in 1924
by Mary Louise Curtis Bok

*To hand down through contemporary masters
the great traditions of the past*

*To teach students to build on this heritage
for the future*

The School is operated under a Charter granted by the Commonwealth of Pennsylvania and is included in the list of "Colleges and Universities in Pennsylvania approved by the State Council of Education for the Granting of Degrees".

The United States Government has duly approved The Curtis Institute of Music as an institution of learning for immigrant students, in accordance with the Immigration Act of 1924.

Students are accepted under the conditions herein set forth, on the scholarship basis exclusively, and pay no tuition fees.

THE CURTIS INSTITUTE OF MUSIC

OFFICERS

President

Mary Curtis Zimbalist

Vice-President

Curtis Bok

Secretary

Cary W. Bok

Treasurer and Assistant Secretary

Jay H. Mattis

BOARD OF DIRECTORS

Mary Curtis Zimbalist

Curtis Bok

Cary W. Bok

Efrem Zimbalist

Helene Boericke Bok

Edith Evans Braun

George P. Orr

Jay H. Mattis

EXECUTIVE AND ADMINISTRATIVE STAFF

Efrem Zimbalist.....*Director*

Jay H. Mattis.....*Business Manager*

Jane Fairfax Hill.....*Registrar*

Helen Hoopes.....*Secretary of Admissions*

Elizabeth R. Hartman.....*Librarian*

Ethel Kingsley Nice.....*Secretary to the Director*

Maud Louise Lytle.....*Secretary to the Business Manager*

FACULTY

Headings in CAPITALS designate major courses; headings in *italics*, supplementary courses.

VOICE

Giuseppe De Luca

Eufemia Giannini Gregory

Vocal Repertoire

Leo Rosenek

Vladimir Sokoloff

Opera Department

Herbert Graf, *Director*

Elizabeth Westmoreland, *Music Director*

PIANO

Rudolf Serkin

Isabelle Vengerova

Mieczyslaw Horszowski

Piano

Vladimir Sokoloff

Martha Halbwachs Masséna

Eleanor Sokoloff

Freda Pastor

ORGAN

Alexander McCurdy

HARP

Carlos Salzedo

Harp Ensemble

Carlos Salzedo

FACULTY—*Continued*

VIOLIN

Efrem Zimbalist

Ivan Galamian

Veda Reynolds

VIOLA and *Chamber Music*

William Primrose

Karen Tuttle

VIOLONCELLO

Gregor Piatigorsky

Woodwind and String Ensembles

Marcel Tabuteau

Brass Ensemble

Charles Gusikoff

ORCHESTRA

Alexander Hilsberg, *Conductor*

FLUTE

William Kincaid

OBOE

Marcel Tabuteau

CLARINET

Ralph McLane

BASSOON

Sol Schoenbach

HORN

Mason Jones

DOUBLE BASS

Roger Scott

TRUMPET

Samuel Krauss

TROMBONE, TUBA

Charles Gusikoff

PERCUSSION

David Grupp

ACCOMPANISTS

Vladimir Sokoloff

Martha Halbwachs Masséna

COMPOSITION

Gian-Carlo Menotti

Orchestration

Gian-Carlo Menotti

Elements of Music

Edith Evans Braun

*Counterpoint, Harmony
Form and Analysis*

Constant Vauclain

George Rochberg

Solfège

Anne-Marie Soffray

Dramatic Forms

Gian-Carlo Menotti

Eurhythmics

Nadia Chilkovsky

Languages and Diction

English Diction: to be announced

Mary Q. Shumway, A. B., A. M., Ph. D.: *German*

Louise André Tabuteau, B. ès L., L. ès L.: *French*

Domenico Vittorini, A. M., D. in L.: *Italian*

Eufemia Giannini Gregory: *Italian Diction*

MINIMUM COURSE REQUIREMENTS

(Entrance Requirements, pages 15-19)

All students are on probation during their entire period of enrolment, and may be dropped at any time for failure to progress according to the standards of the Faculty.

For the Diploma

The Diploma is given at the completion of three or more years of study in any major course. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages.

For the Degree Bachelor of Music

Prerequisite: Completion of 16 units of the required high school subjects as outlined by the Department of Public Instruction, Harrisburg, Pennsylvania.

The degree is given at the completion of not less than four years of study in any major course, with a total of 120 Semester Hours, of which 60 are to be in Applied Music including the major, 30 in Theory, and 30 in academic work. The candidate must have maintained a high standard of excellence during the entire period both in his major and in his supplementary courses.

The prescribed minimum work to be covered in Theory and supplementary applied subjects is outlined on the following pages. Credit will be given for academic subjects of college grade taken, before acceptance or during the period of enrolment, at an accredited college or university.

For the Degree Master of Music

(Given only in Composition)

Prerequisite: Completion of 120 Semester Hours in the required courses admitting to the Bachelor of Music degree in Composition, according to the standards of The Curtis Institute of Music.

The degree is given at the completion of not less than two years of graduate study in Composition, and such additional work as may be prescribed, with a total of 30 Semester Hours.

MINIMUM COURSE REQUIREMENTS, *Continued*

The Thesis may consist of an extended original composition for full orchestra or for chorus and orchestra.

Supplementary Theoretical Courses
(Major courses in CAPITALS)

All courses in Theory may be anticipated by examination.

For the Diploma

VOICE.....	{	Solfège*
PIANO.....		Harmony: 1 year
ORGAN.....		Elements of Music: 1 year
HARP.....	{	Solfège*
VIOLIN.....		Harmony and Counterpoint:
VIOLA.....		2 years
VIOLONCELLO.....		Elements of Music: 1 year
DOUBLE BASS.....	{	
FLUTE.....		
OBOE.....		
CLARINET.....		
BASSOON.....		
HORN.....		
TRUMPET.....		
TROMBONE.....		
TUBA.....		
PERCUSSION.....		
COMPOSITION.....		See Note 2

For the Degree Bachelor of Music

VOICE.....	{	
PIANO.....		
ORGAN.....		
HARP.....		
VIOLIN.....		
VIOLA.....		
VIOLONCELLO.....		
DOUBLE BASS.....		
FLUTE.....		
OBOE.....		
CLARINET.....		
BASSOON.....		
HORN.....		
TRUMPET.....		
TROMBONE.....		
TUBA.....		
PERCUSSION.....		
COMPOSITION.....		See Note 2

*The number of years varies according to requirements.

MINIMUM COURSE REQUIREMENTS, *Continued*

Supplementary Applied Subjects
(Major courses in CAPITALS)

The following are required both in courses admitting to the Diploma and courses admitting to the Bachelor of Music degree, and are taken, except as indicated, throughout the entire period.

Supplementary Piano may be anticipated by examination.

VOICE	{	Piano: 2 years Diction Vocal Repertoire Languages Opera Class Eurhythmics
PIANO		Chamber Music
ORGAN		Piano
HARP	{	Piano: 2 years Harp Ensemble Orchestra
VIOLIN	{	Piano: 2 years Chamber Music String Ensemble Orchestra
VIOLA		
VIOLONCELLO		
DOUBLE BASS		
FLUTE	{	Piano: 2 years Woodwind Ensemble Orchestra
OBOE		
CLARINET		
BASSOON		
HORN		
TRUMPET	{	Piano: 2 years Brass Ensemble Orchestra
TROMBONE		
TUBA		
PERCUSSION		
COMPOSITION		Piano: 2 years

NOTE 1. The Elements of Music course includes Acoustics, Theory of Harmony, Theory of Rhythm, Form, the Greek System, the Modal System, the Constitution of Polyphonic Forms, the Rise of Opera and Oratorio, the Flemish Schools, the Italian Schools, the German Schools.

MINIMUM COURSE REQUIREMENTS, *Continued*

NOTE 2. The requirements in Composition are Elements of Music, Orchestration, and Dramatic Forms, and the courses are not considered supplementary but component parts of the major course.

NOTE 3. The course in Dramatic Forms includes a brief history of dramatic music (opera, oratorio); methods of musical dramatic expression (librettos, staging, recitatives, etc.); the analysis of representative operatic works; experiments in the setting of dramatic texts.

NOTE 4. Public performance, and performance in Curtis Hall, are credited toward graduation. Students majoring in Composition receive credit for public or Curtis Hall performance, whether by themselves or by others, of their compositions. Students are permitted to accept professional engagements, with the approval of the Director.

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Application for Audition or Examination

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Requests for the return by mail of personal property that has been submitted with the application form should be accompanied by the necessary postage.

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SCHOOL YEAR 1951-1952

Persons wishing consideration for auditions and examinations to be held in April-May 1951 should request application forms (stating major subject), and complete and return them with supporting documents *not later than February 1, 1951*.

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Qualifications for Audition or Examination

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The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown rather than upon the degree of advancement already attained. Admission is limited to those whose inherent musical gift shows promise of development to a point of professional quality.

Applicants in any subject may be asked to show the degree of their attainments in sight-reading. A supplementary knowledge of the piano, or other medium, and of the theory of music, is desirable.

The auditors are not obliged to hear all that an applicant may have in readiness nor to comply with requests for criticism of applicants not accepted.

Accompanists are provided.

VOICE

Applicants shall submit from memory four selections showing the character, quality, and personality of voice and singer, of which one at least should be in English. They should be chosen from the standard operatic and oratorio recitatives and arias; German Lieder; Italian songs of the Seventeenth and Eighteenth Centuries; French songs (either of the 'Bergerette' type or of the Nineteenth and Twentieth Centuries); English songs of any period which have artistic merit.

ENTRANCE REQUIREMENTS:

Qualifications for Audition or Examination, Continued

Clear diction and accurate pronunciation in one foreign language will be considered of higher value than a casual and inaccurate use of several.

Age of applicants: *girl* applicants should be between seventeen and twenty-two, *men* between nineteen and twenty-five.

PIANO

Applicants shall play from memory: 1) a prelude and fugue from The Well-Tempered Clavichord or a three-part invention of Bach; 2) a Beethoven sonata, complete; 3) two selections—one slow and one brilliant—from the works of Chopin.

Age of applicants: applicants should be under twenty-one.

ORGAN

Applicants shall play from memory: 1) a fugue or prelude and fugue or a principal movement from a sonata or symphony; 2) a trio; 3) a scherzo; 4) a slow movement.

Applicants shall also play the following at the piano: 1) a study; 2) a nocturne or other slow movement.

Age of applicants: applicants should be under twenty-one.

HARP

Applicants should possess a thorough knowledge of the fundamental principles of contemporary harp playing. A knowledge of piano playing is desirable. Applicants shall submit from memory two transcriptions from the classics and two works from contemporary literature.

Age of applicants: applicants should be under twenty-one.

ENTRANCE REQUIREMENTS:

Qualifications for Audition or Examination, Continued

VIOLIN

Applicants under fourteen years of age shall play: 1) scales in three octaves and double stops; 2) Kreutzer or Rode études; 3) a concerto of Mozart, Spohr, or Mendelssohn.

Applicants over fourteen years of age shall play: 1) all scales in fluent tempo and double stops; 2) a Bach sonata for violin alone; 3) études by Dont or Paganini; 4) a concerto of Mozart, Spohr, Beethoven, Brahms, Paganini, Mendelssohn, Vieuxtemps, Wieniawski, or Goldmark.

Age of applicants: applicants should be under twenty-one.

VIOLA

Applicants shall play: 1) all major and minor scales and arpeggios; 2) the Kreutzer violin études; 3) the forty-one caprices of Campagnoli, Op. 22; 4) a concerto of Handel-Casadesus, Stamitz, or Mozart.

Age of applicants: applicants should be under twenty-one.

VIOLONCELLO

Applicants shall play: 1) all major and minor scales and arpeggios; 2) an étude or a caprice by Franchomme or Piatti or Duport; 3) a fast and a slow movement from a Bach suite; 4) a concerto from the standard repertoire or a sonata by Beethoven or Brahms or a modern composer.

Age of applicants: applicants should be under twenty-three.

ENTRANCE REQUIREMENTS:

Qualifications for Audition or Examination, Continued

DOUBLE BASS

Applicants shall possess a good ear, sense of rhythm, and the ability to read at sight. They shall play: 1) all the scales, intervals, and arpeggios; 2) one movement of a concerto or a sonata.

Age of applicants: applicants should be under twenty-one.

FLUTE, OBOE, CLARINET, BASSOON, HORN

Applicants shall possess physical aptitude for the chosen instrument, a good ear, sense of rhythm, and the ability to read at sight.

Age of applicants: applicants should be under twenty-one.

TRUMPET, TROMBONE, TUBA

Applicants shall possess physical aptitude for the chosen instrument, a good ear, sense of rhythm, and the ability to read at sight.

Age of applicants: applicants should be under twenty-one.

PERCUSSION, TYMPANI

Applicants shall possess a good ear, sense of rhythm, the ability to read at sight, and show aptitude for the instruments.

Age of applicants: applicants should be under twenty-one.

COMPOSITION

Applicants shall submit several original compositions. Orchestral compositions may be submitted, but are not required.

Applicants should send their manuscripts by registered mail, presenting themselves in person only when so requested. The Institute cannot accept responsibility for the return of manuscripts unless the necessary postage is enclosed.

CALENDAR

1950-1951

SEPTEMBER 25 (Monday) }Registration of new students
SEPTEMBER 26 (Tuesday) }

SEPTEMBER 27 (Wednesday) }Registration of old students
SEPTEMBER 28 (Thursday) }

SEPTEMBER 29 (Friday):.....First Term opens

NOVEMBER 23 (Thursday) *through* }Thanksgiving Vacation
NOVEMBER 26 (Sunday)

DECEMBER 16 (Saturday) *through* }Christmas Vacation
JANUARY 7 (Sunday)

JANUARY 8 (Monday):.....School re-opens

APRIL: Auditions and examinations begin for enrolment of new students
for the School Year 1951-1952

MARCH 23 (Friday) *through* }Easter Vacation
MARCH 28 (Wednesday)

MAY 11 (Friday):.....Last day of instruction

MAY 12 (Saturday):.....Commencement
Recitals as scheduled



